MEISTER DER INNEN·KUNST

14 CARTONS: ARCHITEKTUREN u. FARBIGE·INNEN-RÄUME·MIT·TEXT

I

EINEN HERRSCHAFTL. LANDSITZ IN ALLEN TEILEN DARSTELLEND

BAILLIE SCOTT·LONDON
HAUS EINES KUNSTFREUNDES

VERLAG ALEX. KOCH DARMSTADT

780/SXR1

MEISTER DER INNEN-KUNST

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BAILLIE SCOTT LONDON

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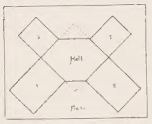
VERLAG ALEX: KOCH DARMSTADT

A HOUSE FOR AN ART LOVER.

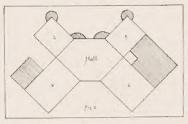
In presenting these plans and perspective drawings of a house for an Art Lover a short description of its essential features and a few remarks on the principles which have governed the design may help to a better understanding of the author's aims. In not entering fully into utilitarian details, the author does not suggest that these matters are without interest or value, but merely that in viewing the subject from an artistic standpoint, it does not come within the scope of the inquiry to describe in detail such technical matters as the systems of drainage, heating, and lighting of the home.

Or again in arranging the plan in a somewhat unusual form, the author does not wish to express a preference for irregularity for its own sake, but only so far as it is helpful in meeting the conditions of the problem to be solved. The process of thought which led to such an arrangement may best be understood by considering the initial conception as a central hall with four wings, as sketched here in figure 1.



Here No. 1 is devoted to Kitchen and Servants' Offices; No. 2 to Rooms for Dining and Breakfasting: No. 3 for Study and Business Rooms; and No. 4 for Reception and Ladies' Rooms; — while in the Upper Floor the Sleeping Apartments arrange themselves into the four departments of (1) Parents' Rooms; (2) Guests' Rooms; (3) Rooms for Daughters and Governess; and (4) the Children's Rooms. So that this form of Plan seemed to contain the germ of an idea which would meet the required conditions while incidentally other advantages presented themselves.

In the first place, the three Principal Rooms, comprising the Hall and the Wings, numbered 2 and 4, seeming, as it were, to embrace the South, formed naturally a terrace and verandah which should be a trap for Southern sunshine, a shelter from all but Southern winds. Again, one saw in such a plan a possibility of vista effects which would arrange themselves in the same way as those in theatrical performances, vistas which, vanishing at an angle from the picture plane, concealed and yet revealed so much of things beyond. Standing in the Central Hall, under the gallery which occupies three of its six sides, at one end of the vista appeared the Dining Room fireplace, at the other the window on the stage of the music gallery – while open screens and arcades helped to stimulate the imagination with suggestions of the rooms beyond.



In the further development of the initial block plan, to meet the special conditions which led to the final form shewn in figure 2, the wings No. 1 and 2 meet round a central court for light, while to No. 4 is added an extra reception room; and both these modifications are helpful in solving the problems in the arrangement of the first floor.

In the conception of the plan it is, moreover, impossible to omit the arrangement of its immediate surroundings, and the form of the house at once suggested the octagonal fore court, the upper enclosed terrace, and the lower terrace, terminated with its pavilions.

Beyond this, to the South, are three lawns, with triangular spaces between them, laid out for flower beds, and these principal features of the garden scheme form the basis of a plan which, worked out carefully in detail, would repeat and suggest again and yet again the form of the house; and to the author's fancy these lawns, terraces, and courts suggest the widening ripples which extend from a stone dropped into a still pool.

Another advantage of this type of plan is that the greater number of the rooms obtain a share of sunshine without that loss of compactness which would result from their arrangement in a long Southern frontage. Compactness of plan, which leads to the square house, is generally gained at the expense of Southern aspect, but returning to figure 1, it will be seen how each of the four wings having a South West or South East exposure gains it's share of sunshine.

Having so far noted some of the principal advantages of the type of plan presented, one may pass on to say a few words about the general principles which have governed the planning of the house and its decoration.

In the modern House, which requires so many separate rooms, one of the principal defects, from an artistic point of view, is the loss of coherence and focus, so that the House becomes a series of compartments. Each of these in turn becomes to its occupants the House itself, and their conception of the whole scheme is limited by the four walls of the room they are living in. In the plan here described, it has been attempted to avoid this defect by the use of wide doorways and open screens and arcades, so that an occupant of the Hall, or its adjoining rooms, may feel himself in the house itself, and not shut off in a separate compartment, one of a series of rectangular boxes. The demands of privacy may be met by the use of curtains to the screens and sliding doors between the rooms, while the more private rooms are more effectively isolated.

In the Decoration, the basis of each scheme is essentially structural. The stone walls of the House itself become visible in the doorways and the fireplaces. The framed partitions, forming the structure of the gallery and the division between music room and stage, shew the formation of their construction; and, in the ceilings, beams and joists are left visible.

This is the general system adopted, so that one may read the history of the house expressed in terms of stone and timber. But, in some cases, the walls are covered with decoration which is merely superficial, yet in concealing the structural features, and the story they tell, one is fully conscious of a loss which must be compensated for by another story contained in the decoration. In the words of the English proverb, it is "The spoiling of the horn which must precede the making of the spoon."

WINDOWS. The Windows generally are glazed with leaded glass in squares. In some cases this is replaced by plate glass, and in others special stained glass is introduced. The glass is fixed in the stone mullions, except in opening casements, which open outwards in rolled steel frames of special section, and with wrought iron casement bars and handles of varying designs.

FIREPLACES AND HEATING. The general Heating of the House is effected by hot water pipes and coils—which is so well understood and so universally adopted in Germany – while, in addition to this, each room has its fireplace arranged in the English manner, with comfortable seats, a wide open hearth, and a wood fire on the hearth, with fire dogs of wrought iron or other metals, and cast iron fire backs.

ROUTES. The important question of routes has been carefully studied, and when the hall is required as a private room, the passage under the gallery may be screened with curtains so that a visitor may be shewn into the Ladies' Room or the Music Room without passing through the Hall.

In the same way the Servants can reach the various parts of the house without passing through the Hall or other rooms. The Servants' Staircase, which forms the angle turret adjoining the Kitchen, and which also gives access to the basement, may also be used as an entrance for the Children, by means of which they can reach their rooms without using the main staircase.

The corresponding turret stair, adjoining the study, forms a private entrance to the Study, and a private stair to the Dressing Room over it.

THE HALL. The coloured drawing will shew the general character of the Hall, with its gallery occupying three of its six sides, its recessed fireplaces, and its wide doorways, communicating with the music room on one side and the dining room on the other.

The Woodwork generally is stained grey and green. The walls under the gallery and at the windows are built with red stone, and the carving to openings in gallery is painted and gilded.

The Fireplace is finished with a black and white marble hearth, a white stone canopy and blue tiles, and the fire dogs are in wrought iron.

The central portion of this Hall consists of a cube, the length and height and width being equal, and the remaining two triangular portions for each a half cube of similar size.

THE DINING ROOM. This room is on plan a double square, divided into three bays, the central one of which is occupied by the projecting window. The walls are covered with oak panelling, stained green and partly inlaid. Above this a decoration of peacocks in appliqué embroidery, or in tempora colour is suggested.

The Open Arcade of red sandstone gives access for service from the Kitchen and to the Breakfast Room and Men's Room.

The principal feature in the Dining Room is the fireplace at the end, which is constructed of red sandstone.

THE MUSIC ROOM. This room, with the stage, is equal in size to the Dining Room, and is divided into three equal bays in a similiar manner. One of these bays is partitioned off to form the stage. The corridor, which serves as the approach to the Ladies' Room and the Stage, and which also enables one to reach the Music Room without passing through the Hall, is divided from the latter by means of an open screen, which is carved and decorated. A separate fireplace is provided on the Stage, which is arranged so that it can be used as a separate room, screened off by curtains.

BUSINESS ROOM. A slight addition to the specified rooms is made in the circular Business Room, which opens off the porch, and thus enables the master of the house to see visitors on business whom it would not be desirable to shew into the Reception Rooms.

STUDY. This room is somewhat lower than the other rooms, and its walls would be almost entirely covered from floor to ceiling with book shelves and cupboards. The woodwork proposed is mahogany, toned to a dark shade, and the general colouring would be in tones of red and purple.

The approach to this room under the staircase and the thick wall which divides it from the rest of the house, secures privacy and seclusion.

THE LADIES' ROOM. This room is fitted with white woodwork, having delicate tapered posts with carved capitals, and the general character is dainty and refined.

The fireplace consists of a copper grate, surrounded by white marble, in which is inlaid a rosette of Norwegian "Midnight Sun", pink marble, with a black and white border. Adjoining the fireplace is an "Erker" bower, fitted with seats and book shelves, and in the angles of the room are fixed cupboards which form part of panelling. The aspect of the windows is South West and North West.

THE BREAKFAST ROOM. This room is conveniently situated in connection with the Dining Room for service, and its South East aspect would secure the morning sun.

THE MEN'S ROOM. This room has the required aspect for art work with its North East and North West windows. It has a comfortable recessed fireplace, with fixed seats, and its general character would be robust and homely, with dark oak beams and panelled walls.

KITCHEN AND OFFICES. The Kitchen, Serving Room, and Servants' Offices are sufficiently isolated from the family rooms, while they are conveniently placed for service.

Further accommodation such as Larder, Store Room, and Wine Cellars, would be arranged in the basement, and approached by the Servants' Staircase in the angle turret adjoining the Kitchen. The cooking range in the Kitchen is placed so that there is a side light from the left. A triangular yard connects the servants' premises with the Forecourt.

THE PARENTS' ROOMS. This suite of Rooms is approached either by the main staircase or by the private stair from the Study, and comprises the Bedroom, Dressing Room, Bathroom, and Water Closet.

The Bedroom has a coved plaster ceiling, and the walls and hangings to the bed are decorated with poppies in mauve tints, the furniture being stained green with inlaid decorations and the ceiling ornamented with flights of birds in blue and grey.

The Dressing Room is treated in a similar scheme.

The Bathroom follows the classic tradition, and the central circular bath is surrounded with marble, and the domed ceiling with glass mosaic. The Shower Bath is arranged in the centre of the blue dome, so that it falls like a shower from the heavens, and in the recesses round the room are the bright metal fittings for towels, and for any special form of bath which may be required. — The various marbles proposed for this Bathroom are—the Irish green "Connemara", the Norwegian "Midnight Sun", with white and black, and pavonazza.

THE GUESTS' ROOMS. The next Suite of Rooms to be considered is the Guests' Suite, comprising a comfortable Sitting Room, with a recessed fireplace; two Bedrooms and Bathroom. Without entering into a detailed description or each of these rooms, it will be enough to state that each will express the result of a definite scheme thought out in form and colour,—that the furniture and fittings will be simple in form, and bounded by straight lines in preference to curves, and that the various articles of furniture shall be as few and simple as possible, with broad spaces of floor, and that nothing shall be introduced to mar the general effect of simplicity and repose.

THE DAUGHTERS' AND GOVERNESS' ROOM. These two rooms have been grouped together, and each has a sunny aspect. Adjoining the latter is a small staircase which, if the space in the roof should be developed to form attics, would serve as an approach to any of those which might be used by the family.

The remaining portion of the first floor is devoted to the Children's Bedrooms, Playroom, Breakfast Room, and Bathroom.

The Playroom would be finished with an open timber roof with a beam for a swing and a recessed fireplace with fixed seats.

The Breakfast Room is an octagon with the addition of a recess for the fireplace, and a lift is placed outside this for service from the kitchen.

The Children's Rooms are so placed that they will not disturb the privacy of the other rooms, and a separate approach is provided from the Garden by means of the staircase adjoining the kitchen.

The Servants' Bedrooms will be attics, and approached by the staircase adjoining the kitchen.

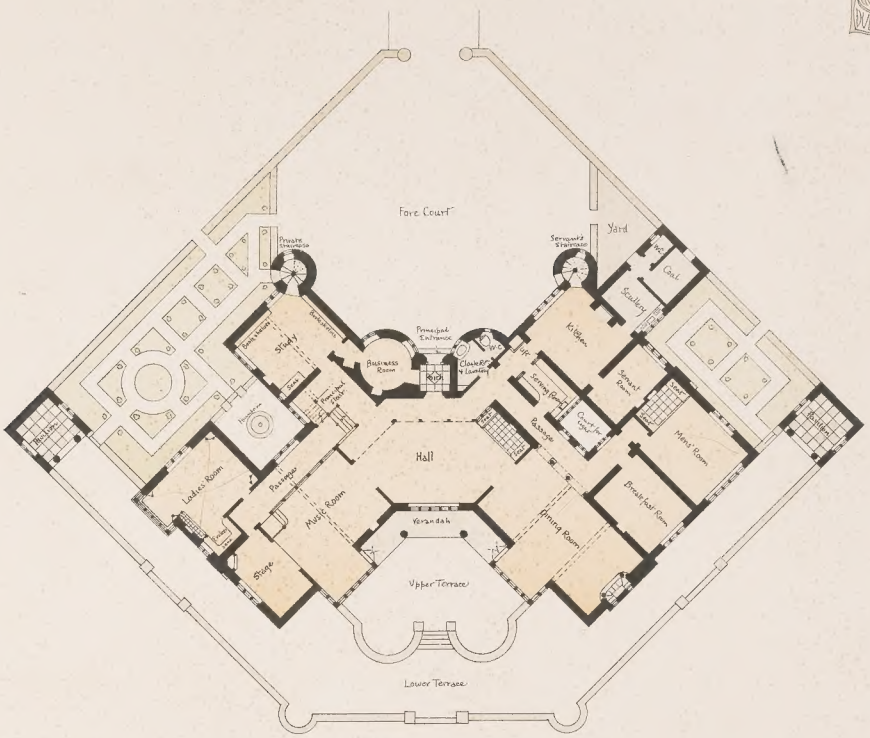
EXTERIOR TREATMENT. The general character of the exterior is simple, and reliance has been placed rather on the masses of the building than on applied decoration for the effect. The house is built of rubble masonry of grey stone, with roof of grey stone flags, and on the turrets green slates, so that the whole effect is an arrangement of grey tones, and this choice of materials gives the best starting point for Nature's colouring in the shape of vegetation and creepers on the walls.

In conclusion, one may add a few notes as to the kind of Art Lover the author has hoped for as the occupier of this dream house. It is not the man whose sole title to the name of Art Lover is derived from his knowledge of pictures and statuary, and whose sole idea of artistic expression in the House is to crowd it with objects of art and so thus convert it into a Museum.

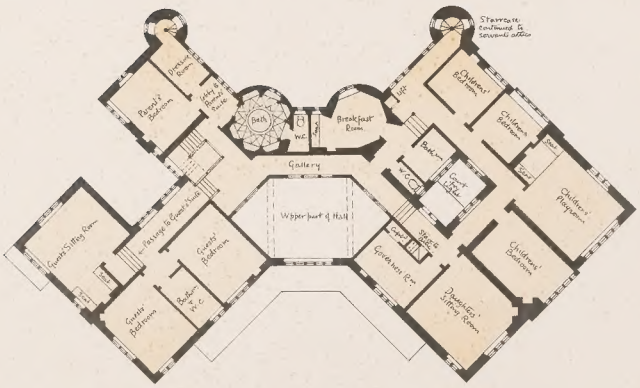
It is not suggested that such things, carefully selected, and in harmony with their surroundings, should not take their part in the fittings of the house, but the Art Lover one is hoping for is the man who will begin at the root of the matter—there shall be no article of the domestic service, however humble, but shall in his house be a witness of the result of human labour, happily expressed—the knives and forks, the glass, the china of every day domestic use, shall speak of the hopes and fears, the dreams and desires of their maker. They need not be elaborate or costly, but they shall at least be human—they shall speak of hands and heart, not of machines.

When all these things are made beautiful, he may consider the Art which is bounded by the gilded frame of the picture. This shall also find its place in the home—but the specimens displayed shall be few and choice, and the picture will not form the essential feature in the decoration of the walls. If our Art Lover possesses a collection of fine pictures they should be placed in a special picture gallery—or, if hung in the living rooms, the Japanese system might well be adopted of having one picture in the room to be replaced from time to time by others.

But for the general treatment of the rooms, the decorative value of an object will always by considered before its intrinsic merit, and all things must take their part in a scheme of colour and form which shall be gay, cheerful, and restful. Baillie Scott—London.



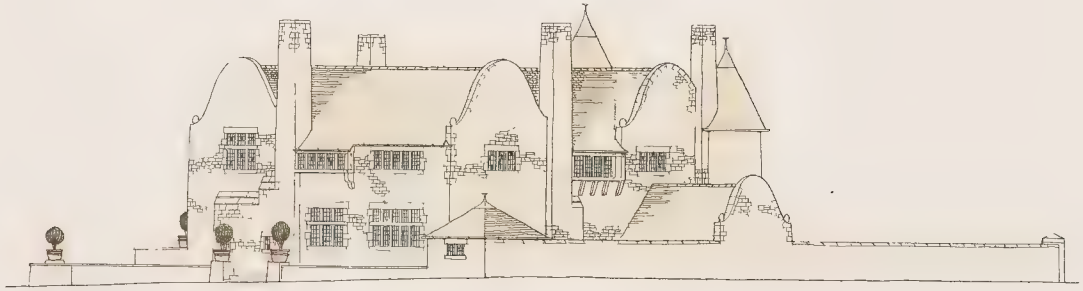
Ground Floor Plan.
Scale 1 : 200



First Floor Plan

BAILLIE SCOTT, ISLE OF MAN: HAUS EINES KUNST-FREUNDES.
VERLAGS-ANSTALT: ALEXANDER KOCH-DARMSTADT. — TAFEL: I.

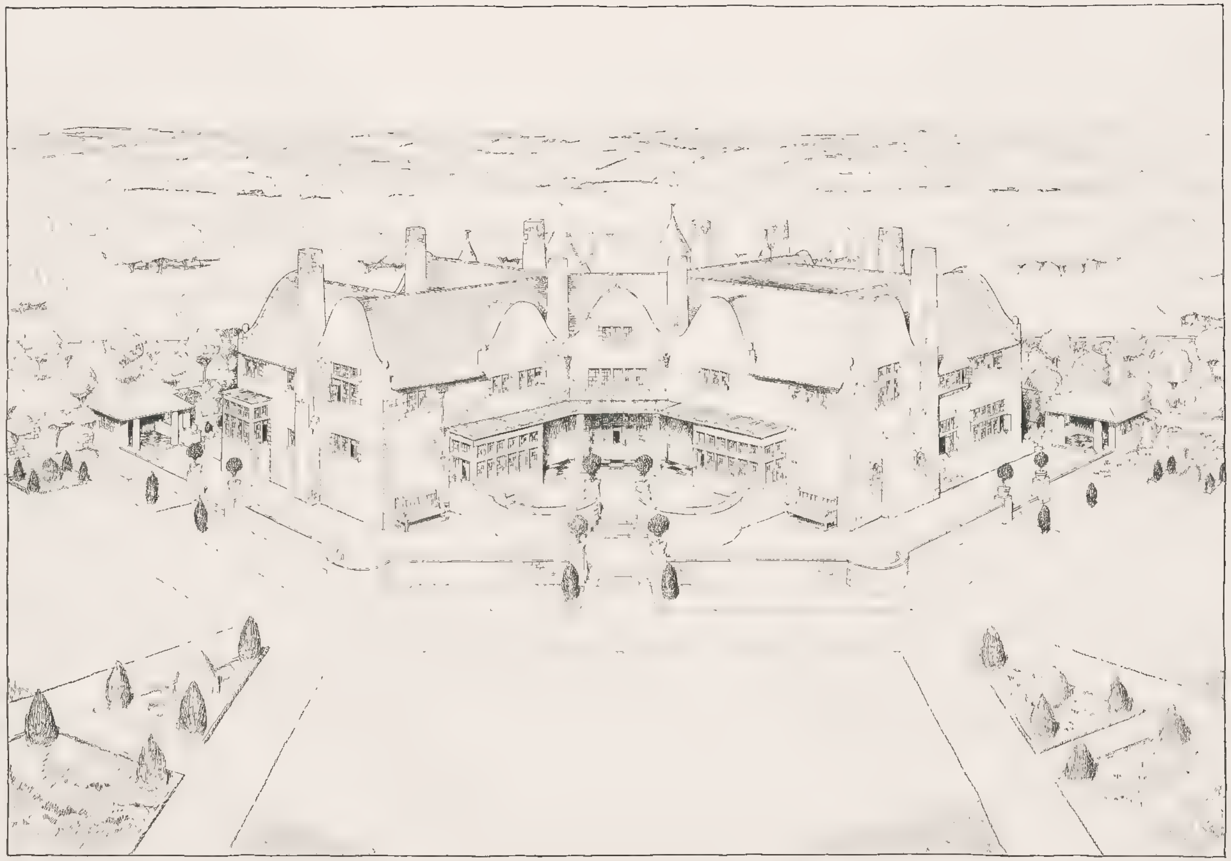
North Elevation



East Elevation

South Elevation

West Elevation



MOTTO: DULCE DOMUM

BAILLIE SCOTT, ISLE OF MAN: HAUS EINES KUNSTFREUNDES

VERLAGSANSTALT ALEXANDER KOCH-DARMSTADT TAFEL IV

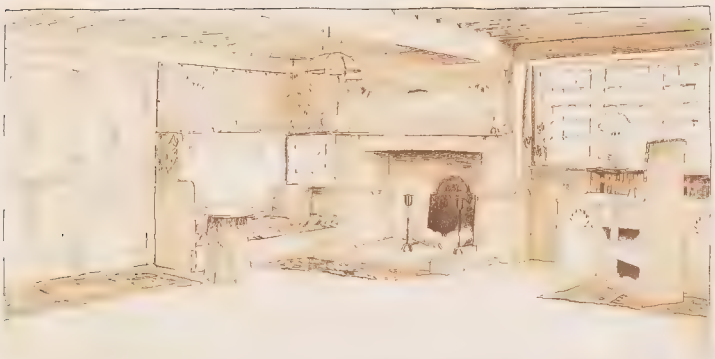
MOTTO: DULCI DOMUM

BAILLIE SCOTT · ISLE OF MAN · HAUS EINES KUNSTFREUNDES

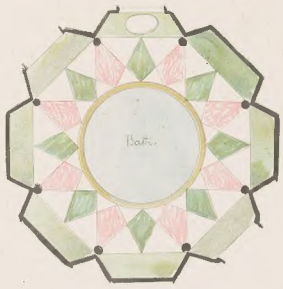
VERLAGSANSTALT ALEXANDER KOCH-DARMSTADT [illegible]

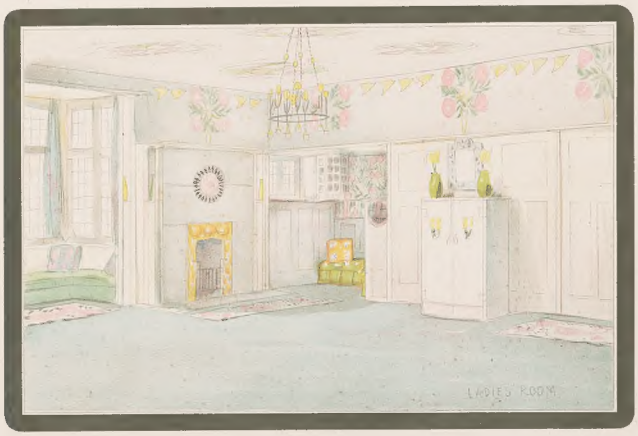
MVSICA DOMVM DEI

PLAYROOM



Bedroom or parents suite


Bath


LADIES ROOM

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